2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

413

A COMMON MOUSTACHE-LIFTER.

A CEREMONIAL MOUSTACHE-LIFTER.

The moustache also is very thick and sometimes gets in the way when drinking or taking soup, so the men have invented a kind of "lifter" for them. These instruments are pieces of wood shaved down flat, about nine inches long, pointed at one end, and an inch or so wide. With these they hold their moustaches up and so keep them out of their food or whatever they may be drinking. The pointed end is to dip into the *saké* or anything they may be drinking at the time, and so take out a few drops and offer them as libations to the gods; even soup is sometimes thus offered. Fuji, the Goddess of Fire, especially, comes in for a portion. The libations are offered with deep reverence and may be regarded as a kind of "grace" said before meat. Should there happen to be no "lifter" near when needed, they use the index finger instead to hold up the moustache. One wonders why they have not invented moustache cups for themselves.

302 413 264 782

When I first came among them I found that the people were very careful not to lose any of their hair. As Samson's strength was said to be in his hair, so the Ainu appeared to imagine their life depended in good measure on theirs. Many years ago a woman came to me in great distress because her son had been detained in a Japanese prison and the authorities there had shaved his head. This, she declared, was a double punishment and a very severe one, because the cutting off of the hair would surely shorten the poor boy's life!

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2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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WEAVING CLOTH AND DOING EMBROIDERY

[P. 74]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

262 251 strips 40 inches in length and dried. Dried herrings are abundant in every house, but they are not pleasing to the eye. The roe of the salmon, *mau*, is also dried and much prized by the people.

[241] For vegetable food they depend partly upon the produce of small patches of ground, which they cultivate in a rather careless manner, and partly upon the natural products of the soil. A preparation known as *shikeribikina* is the dried leaves of some plant unknown to me, which they find on the mountains. Lily roots dried on strings are found in every house. At Abashiri I found strings of small fruit, which the Ainos called *maos*. These fruits belong to the genus *Rosa*, and the Ainos eat them both green and dried. Flat, circular cakes of dried lily roots, with a hole through the center, are tied together with bark, but I was unable to get a translation of the name they bear, which is, as I understood the word, *umbayero*. At Abashiri I found some very good flour, but its source could not be learned. Numerous other varieties of food are to be seen in the collection.

252 Cooking is carried on in an iron kettle with a wooden cover, over the fire-place. Every imaginable edible substance that they possess goes into the indescribable stew—fish, vegetable tops and roots, flesh and fowl, altogether—to be either ladled out with wooden spoons or fished out with chop-sticks from time to time, as one of the family requires food. Fish is also spitted before the fire on sticks, which are stuck in the ashes. All their food is either boiled in the pot or roasted on sticks in this manner.

SAKÉ DRINKING.

273 From certain allusions in what are presumed to be native folk-lore stories, it would seem that the Ainos have long known how to make a kind of fermented drink from rice and millet. It is not unlikely that they were taught by the Japanese. I am not aware that they do at [177] present make any such beverage, but they are inordinately fond of Japanese saké. They will do almost anything to get saké, and they drink it cold in great excess whenever they can obtain it.

[415] The usual form of saké cups, which, as already stated, are among the treasures of the household, is represented in Fig. 77. The pecul- 413 iar carved sticks are mustache-lifters. These are made by the Ainos, as the carving shows, but some of them are lacquered. The Ainos at Shari and also at Bekkai claim, as I understood the jargon, that their ancestors were acquainted with the use of lacquer and that they made the sticks. I am disposed to doubt these statements, but it is a question how they obtained the lacquered sticks. Some of these are certainly quite old, and they were highly valued by their possessors, who probably would not have parted with them but in consideration of a reward of saké in addition to the price demanded. When they were obtained, the carving was quite filled with dirt, but that did not interfere with their proper use by the people.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

Saké is taken with much ceremony. One evening I visited the Ainos at Shari, a bottle of saké in my pocket and a paper lantern in my hand. I wandered along the shore in the darkness and slowly made my way to the Aino village. In spite of the howling and barking of many dogs, the people were taken by surprise. The men were sprawling about on the dirty board floor around the rectangular fireplace. When they recognized their uninvited and late visitor, they got up, spread a clean mat for me, and signified their welcome by stroking the beard. When I handed them the saké there was more beard stroking. Then they got some saké cups and a tray of mustache-sticks, finer than any I had seen, and began the ceremony of drinking. A saké cup with its stand, such as is represented in Fig. 77, is placed in front of the chief

Fig. 77.

SAKÉ CUP AND STAND, AND MOUSTACHE STICKS.

man, sitting on the floor before the fire, who places one of the sticks across the top, as shown in the same figure 77. Then, stroking the beard, he lifts the stand and cup with both hands, and bows the head, immediately replacing them. Saké is then poured in, and he begins to recite a long formula, which continues in a low voice during the succeeding operations. Taking the stick in the right hand, precisely as one would hold a spoon, the end is dipped into the saké and gracefully moved for-

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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ward, as though throwing some saké into the fire. Dipping the stick once more, a drop is thrown over the left shoulder. These operations are repeated two, three, or more times. The stick is then replaced on the cup, the whole is again raised, and finally the stick is used to lift the mustache while drinking.

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[354]
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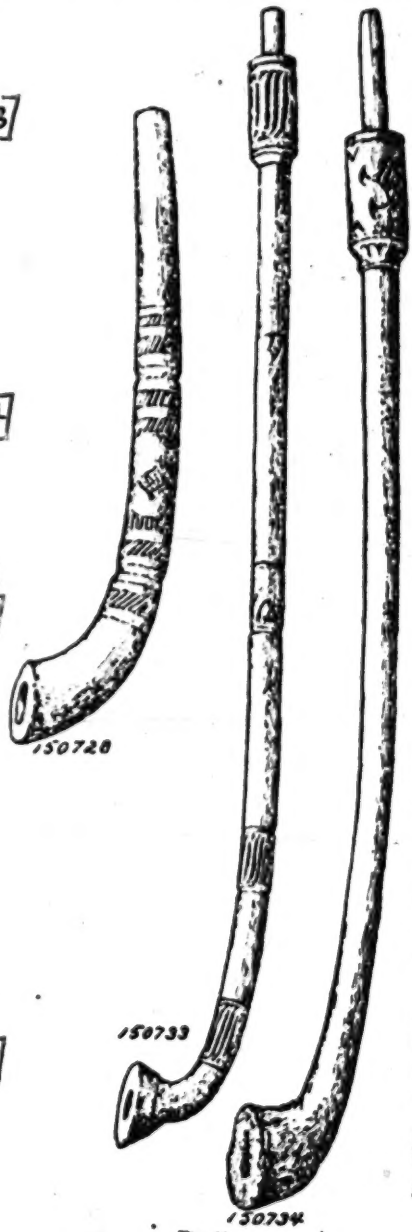

Fig. 78.
AINO TOBACCO PIPES.

[562]

No words can give a true impression of this ceremony. It must be seen in the surroundings of an Aino hut: the shiny, blackened rafters above; the begrimed, bearded faces and unkempt hair, lighted by the faint gleam of a burning wick in a plate of oil, and the fitful flame of a smoky wood fire.

At Piratori the ceremony was slightly different. I noticed that the famous old chief Benri, who by the way, it may be remarked, speaks of Miss Bird as the "woman to whom he told so many lies," took the largest share of the saké, for he not only had a large cup, but it was filled quite to the brim; while his son was served with a cup but partly filled. One of the men went to the east window and there performed his ceremony in silence, waving his stick three or four times to the east.

The women sat behind the men, and the latter, after having themselves drunk, passed the cup behind them to their wives, without turning. But the women do not get much, for the Ainos consider that saké was only made for the gods and men.

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Mr. Batchelor tells us that in drinking saké "three drops must be given to the fire goddess, three thrown toward the east window, and three toward the northeast corner

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

cherry is used (*Cornus brachypoda*, Jap. *mizu no ki*), while on the opposite side of Volcano Bay, at Mombetsu, and on the east coast of Mukawa and south, the willow* is used. These sticks or inao have the same meaning as the *gohei*† of the shinto temples of the Japanese.

Shavings of the same wood are attached to all sorts of objects, especially to such as are used on festive occasions. Inao were placed on the four corners of the bear cage. In the fire-place, in the middle of the hut, an inao was set up. Around the fire-place mats were spread, on which the company was seated. The host first made an offering of saké to the fire god, in which he was followed by the guests. Then another offering was made to the house god before the corner sacred to this god.

During the ceremony the Ainos, seated on the mats, first raise the drinking cup with the left hand to the forehead, while the right hand is somewhat raised with the palm upward. Then the moustache-stick, which has thus far rested across the top of the drinking cup (Fig. 77), is dipped into the saké and a few drops thrown into the fire, the stick being moved several times back and forth above the cup. At the same time a prayer is murmured. This ended, the saké is drunk in large draughts, while the moustache is held up with the stick. This ceremony not only takes place on festive occasions, but is carried out whenever saké is drunk. While the gods were receiving their offerings and the drinking vessels passed from hand to hand, many greetings were exchanged, and I was again made welcome by a long speech from the host.

Meanwhile the woman who had reared the bear was sitting at one side, very sad, at times in tears. Her sorrow was certainly not pretended. She also presented a drink offering, and two other old women did the same. The drinking ceremony of the women is much simpler than that of the men. They merely raise the wine cup once before drinking and pass the forefinger across the face, under the nose.

After the close of the ceremony in the house, offerings were made before the bear cage by the host and others. The bear also received several drops of saké in a shell, which he immediately turned over. Then began a dance of the women and young maidens before the cage (Pl. CXIV), which continued a long time, with short interruptions. With faces turned toward the cage, and slightly bent knees, rising on the toes and hopping up, they moved in a circle around the cage, clapping the hands and chanting a low, monotonous song of a few words oft repeated. The hostess and a couple of old women,—who may have reared many bears,—danced, with tears, and tenderly caressed the bear; but the young people laughed and sang. Bruin gradually became aroused by

* I found the willow in almost universal use for inao throughout the greater part of the island.—R. H.

† The author is in error here. The gohei do not represent the gods. They are simply offerings, originally offerings of cloth, now represented by strips of cut paper. The inao seem to represent the god. There is no reason to suppose they are in any way related to the Japanese symbols.—R. H.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

126 291

Leggins.—"Hos." Made of Japanese blue cotton cloth, embroidered with cotton yarn. Lined with white cotton cloth. Ainos of Yezo, 1888. 150645

Leggins.—"Hos." Made of Japanese white striped cotton cloth bound with blue-black and embroidered on the latter with light-blue yarn. Ainos of Piratori, Yezo, 1888. 150646

Leggins.—"Hos." Made of ohiyo, elm-bark cloth, bound with Japanese black cotton cloth. Ainos of Piratori, Yezo, 1888. 150647

Leggins.—"Hos." Made of ohiyo, elm-bark cloth, embroidered with cotton. Ainos of Piratori, Yezo, 1888. 150648

Leggins.—"Hos." Made of Japanese cotton cloth, embroidered. Ainos of Yezo, 1888. 150649

126 [283]

Ball of Ohiyo thread.—Made by splitting the bark of the elm tree, *Ulmus montana*, and tying the ends of the filaments together. Used for weaving cloth for coats, leggins, belts, etc. Ainos of Piratori, Yezo, 1888. 150650

Braided cord.—Made of the bark of shina-no-ki, *Tilia cordata*. Ainos of Piratori, Yezo, 1888. 150651

Bark.—Called tamunki-no-kawa. Apparently it is the common ohiyo bark. Ainos of Abashiri, Yezo, 1888. 150652

[386]

Dyed bark.—Bark of *Tilia cordata* (Jap. shina-no-ki). Much used for the colored parts of mats, carrying bags, etc. The brown color is produced by soaking the bark in water with bark of *Rosalia turbinata*, the black in the same manner with *Alnus maritima*. Ainos of Uragawa, Yezo, 1888. 150653

Linden bark.—Bark of *Tilia cordata*. Much used for cords, fish nets, etc., and for the colored parts of mats. Ainos of Uragawa, Yezo, 1888. 150654

Branches of the Linden.—The wood from which the bark is stripped for making cords, etc. Ainos of Yezo, 1888. 150655

[415]

Straw bag.—A small bag, about 12 inches by 9, very rudely made. Used for gathering roots and other articles for food. Ainos of Uragawa, Yezo, 1888. 150656

Small bag.—Made of the rush *Scirpus maritimus*, the top bound with blue and white cotton cloth, of which the handle is also made. About 6 inches square. Ainos of Uragawa, Yezo, 1888. 150657

Ohiyo branches.—Small branches of the ohiyo tree, *Ulmus montana*, the bark of which is used for making the native cloth. Ainos of Piratori, Yezo, 1888. 150658

[291]

Ohiyo coat.—The usual form of garment, patterned after the Japanese. Made of ohiyo, elm-bark cloth, bound all around with blue-black Japanese cotton cloth. Not embroidered. Ainos of Yezo, 1888. 150659

Ohiyo coat.—Similar to 150659. The cloth has narrow longitudinal stripes of white cotton yarn. Not embroidered. Ainos of Yezo, 1888. 150660

Ohiyo coat.—The usual form of garment, elaborately embroidered in characteristic patterns. The body of the garment is made of elm-bark cloth, over which Japanese blue-black cotton is stitched in parts, and on this the pattern is embroidered. Such coats are only worn on special occasions. Ainos of Yezo, 1888. 150661

[227]

Fish spear.—A small spear with the shaft cut short. A curved, hook-like piece of iron fits loosely in the side of the shaft, attached to a cord which passes through the shaft, near the end. When a fish is struck the iron turns over, hooks into the flesh, and hangs by the rope. Ainos of Piratori, 1888. (See Fig. 85.) 150662

[415]

Sakê cup, stand, and stick.—Made of lacquered wood by the Japanese. A form in universal use among the Ainos for drinking Japanese saké, of which they drink great quantities whenever they can get it. The stick resting on top of the cup (150664) is used to throw drops of the liquor as offerings to the gods, and to raise the moustache while drinking. Ainos of Yezo, 1888. (See Fig. 77.) 150663

[413]

Moustache stick.—Used to make libations of saké to the gods, and also to raise the moustache while drinking saké. Ainos of Yezo, 1888. (See Fig. 77.) 150664

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

126 [445]

Carrying bag.—Similar to 150676, but larger, made of the rush *Scirpus*, with brown parts of dyed bark, the ends of ohiyo cloth. Ainos of Yezo, 1888. 150684

Wooden dish.—Octagonal in shape, about 12 inches wide by 2½ inches deep inside, cut out of a single block of wood. Ainos of Yezo, 1888. 150685

Wooden bowl.—Circular, excavated from a block of wood, about 10 inches in diameter by 3 inches deep. Ainos of Yezo, 1888. 150686

Cloth mitts.—Mittens made of Japanese cotton cloth. They cover the wrist and back of the hands only. Ainos of Yezo, 1888. 150688 [297]

Ceremonial head dress.—A band of dyed bark, braided, about 2 inches wide, to put on the head. Around the outside a band of white, curled shavings pass, with the free ends behind. In front a rude wooden figure, perhaps representing the head of a bear. Squares of purple cloth hang down all around the lower edge. Used by the men when dancing. (See Fig. 87.) Ainos of Piratori, Yezo, 1888. 150687 [292]

Apron.—Made of ohiyo cloth and Japanese blue cotton cloth, embroidered with light-blue cotton yarn. Worn by the women. Ainos of Abashiri, Yezo, 1888. 150689

Inao.—A whittled stick made of willow wood with long, curled shavings hanging down from near the upper end. The lower end sharpened to stick in the ashes of the fire-place or in the ground. Rather more than half way up a few shavings curling upwards on one side. Length, 30 inches. Inao represents the gods, to which prayers are offered. They are found in every house in the corner sacred to the house god, and in the fire-place where the fire god is worshipped. (See Fig. 86.) Ainos of Yezo, 1888. 150690 [778]

Inao.—A whittled willow stick with pendant shavings, like 150690, but smaller, and stick plain below with short, curled shavings at the top. Length, 17 inches. Ainos of Yezo, 1888. 150691

Inao.—A willow stick with pendant shavings, similar to 150690 and 150691, and used for the same purposes. Length, 30 inches. Ainos of Yezo, 1888. 150692

Broiling sticks.—Stuck in the ashes of the fire-place with fish spitted upon them for broiling. Ainos of Yezo, 1888. 150693 [252]

Tobacco box and stick.—The box has a lid held in place by the cord which passes through holes down both sides and across the bottom, ending above in a knot at the back of the stick. The stick is thrust in the girdle when traveling. Box and stick carved in native designs. Ainos of Yezo, 1888. 150694 [276]

Moustache sticks.—Carved flat sticks of wood, plain or lacquered, used to raise the moustache when drinking saké, and for throwing drops of saké as libations to the gods. The lacquered sticks are undoubtedly old. They are covered with Ainu designs, but the lacquering is probably Japanese work. Length, about 13 inches. (See Fig. 77.) Ainos of Shari, Yezo, 1888. 150695–150699 [413]

Parts of an Ainu loom.—The essential parts of a loom used for weaving ohiyo-bark cloth. Ainos of Yezo, 1888. 150700

Shell for lamp.—A shell of the *Pecten* used to hold oil and a small wick, to serve as a lamp. The shell is supported on the end of a three-forked stick set up in the fire-place. The wick is the pith of a plant, sometimes a bit of twisted bark fiber. Ainos of Yezo, 1888. 150701 [354]

Tobacco box and stick.—Similar to 150694, but much larger. Probably quite an old box. Wires for cleaning the pipe attached to the cord. (See Fig. 79). Ainos of Yezo, 1888. 150702 [276]

Tobacco box and stick.—Similar to 150694. Ainos of Yeterof, 1848. 150703

Red lacquer cup.—Used for saké. Made by the Japanese. Ainos of Yezo, 1888. 150704

Large knife and case.—The knife was obtained from the Japanese. The wooden case is of native workmanship, made in two pieces, bound together with bark, the outside elaborately carved. (See Fig. 76.) Ainos of Yeterof, 1848. 150705 [441 415]

Bead necklace and copper ornament.—Worn by women. The beads are of glass, blue and white, strung on a cord. The thin copper plate bears a stamped or hammered figure of a person seated on some mythic animal, with leaves of palms [301]

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

"a cliff," and *Tori* "a residence." As in all Ainu villages, the huts are in one line, some few yards one from the other. Each has a separate structure—a small storehouse built on piles—generally at the west end of the hut.

On my arrival at Piratori, I was welcomed by Benry, the *Ottena* (chief) of the village, who invited me to his hut and *salaamed* me in the most solemn manner, not forgetting to mention incidentally that "his throat was very dry," and that *sake* (Japanese wine) could be obtained from a Japanese who lives opposite to his hut.

"He is a bad man," said Benry confidentially; "but he sells very good *sake*."

The *sake* was procured, and Benry, beaming with joy, poured it with his shaky, drunken hands into a large bowl. He then produced a wooden stick, shaped like a paper-knife, about five inches in length, and waved it in the air five or six times with his right hand, dipping the point of it each time into the fluid. "*Nishpa*"—sir, master—said he. Then, leaning forwards and lifting up his heavy moustache with the small stick, he swallowed the contents of the bowl at a draught. The same performance took place each time that some fresh *sake* was poured into his bowl, and then Benry, with an inimitable cunning, and a comically self-sacrificing expression on his face, meekly enquired whether I would care to see "how much an Ainu could drink."

"Yes," said I, "we will go down to the river, and you shall show me there if you can drink it dry."

"Yie, yie, yie"—no, no, no—hurriedly replied in Japanese the Ainu chief; "water is too heavy, and I meant wine." Owing to this small difference of opinion, and having no wish to encourage him in his drunkenness, Benry's capacity for intoxicating fluids is yet unknown to the civilised world.

Benry's house is a palace compared to other Ainu huts. It is much larger than most of them, and boasts of a wooden floor, in the centre of which a rectangular fire-place is cut out. The hut has two windows, one toward the east, the other opening to the south; but no chimney is provided as an outlet for the smoke. A hole in the west corner of the roof answers this purpose. The rough wooden frame is thatched with tall reeds and *arundinaria*, and the roof is shaped like

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

transcribing them. I was, however, much surprised to find that such learned Europeans could yield such ready credence to a barbarian Ainu chief.

Thinking that it would please me, Benry told me the story of a deluge and a big flood, in which nearly all the Ainu were drowned. The few that escaped did so by finding refuge on a high mountain.

"Where did you learn this story, Benry?" I asked sternly.

"Nishpa, it is an old Ainu story, and all strangers who come to Piratori write it in their books."

"Oh, no, Benry, you know well that *one* stranger did not write it in his book," said I quickly, as if I knew all about it.

"Oh, yes, nishpa; *that* was the stranger who told me the story!"

This small anecdote shows how careful one ought to be in accepting information which may sound extremely interesting at first, but is absolutely worthless in the end.

AINU MAN WAVING HIS MOUSTACHE-LIFTER PREVIOUS TO DRINKING.

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

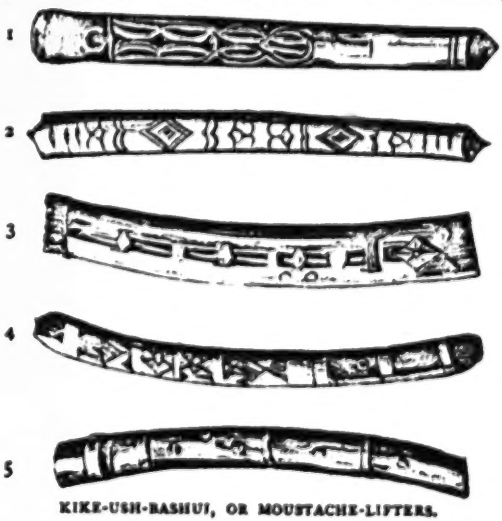
532 412 suggestion of fish-scales has been used by him to fill up small open spaces; others he filled up with parallel lines. The sheath is made of two parts, to allow the carver to cut the space for the blade inside; but these two parts are well fitted together, and kept fast by six rings of neatly-cut bark fastened on while fresh, so that by shrinking the two sides of the sheath are brought close together, and are as if made of one single piece.

SIDE VIEW.

The side view of the same knife shows the clever contrivance for fastening it on to the girdle without removing the latter from around the body. This knife may be ranked among the *chefs d'œuvre* of Ainu art.

The principal characteristics of the more usual ornamentations are interesting to study.

532 413 157 Art of course is only the personification, so to speak, the expression of the mind, character, and knowledge of the artist; thus, in Ainu ornamentations we have patterns which could be nothing but Ainu, taken collectively, yet which show distinctly the temperament of each individual. For instance, taking



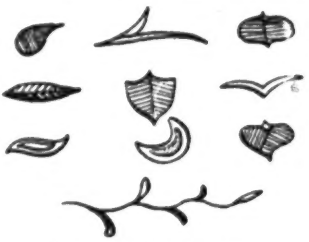
KIKE-USH-BASHUI, OR MOUSTACHE-LIFTERS.

the moustache-lifters (Figs. 1, 2, 4 in the illustration). Fig. 1, with its roundish, undecided, lines, was carved by

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

a man weak in physique and *morale;* Fig. 2, which is much simpler and with more decided lines, was the work of a quiet but strong and proud man; and Fig. 4, with its coarse incisions, was the outcome of a brutal mind.

Ainu designs, though slightly varied by each individual, are principally formed of simple geometrical patterns; then of coils and scrolls; and, rarest of all, because the highest attainment of all, of conventionalised representations of animal or vegetable forms. Of the representations from animal forms the fish-scale is the only one adopted by the Ainu, but suggestions of leaves may not infrequently be found in these designs. Some of these are long and narrow; others are short and stumpy.



SUGGESTIONS OF LEAVES.

The above are, to my mind, the models which the Ainu have chiefly taken for their leaf patterns, following nature at a long distance indeed!

Beside these, and much more common, are the rope-pattern and the simple bands. Often the rope-pattern has bands above and below, especially in drinking vessels.

ROPE-PATTERN AND SIMPLE BANDS.

Triangles filled with lines parallel to one of the sides are frequently met with in moustache-lifters, and occasionally the annexed patterns are found: but as a rule the Ainu are not fond of merely straight single lines except for "filling" purposes. These patterns are mostly used on their graves. In articles of every-day use they prefer curves as a foundation of their ornamentations. The lozenge pattern, especially one lozenge inside the other, is a favourite among their geometrical designs; also contiguous and detached circles, chevrons, double chevrons, and triple chevrons. The chevrons are mainly used by them on their graves, and they are invariably enclosed between two or four lines.

TRIANGLES.

CHEVRONS.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

analogy the long claw and net coming forth from the body form a combination capable of instilling confidence in women during difficult labour. And the spirit of a fresh-water crab, called Amctanne Mat, whose 'metal' (hard) claws are believed able to extract the baby, is frequently invoked in childbirth after prayer to Nusakoro Kamui. Finally we may mention Hai-o-Pira Kamui, who receives *inau* and libations from many Ainu in this district. It is the 'sword' of the swordfish (*pirikap*), a formidable monster up to twelve feet long, the harpooning of which is one of the most exciting episodes in the marine life of the Ainu.

The fifth class, spirit helpers and personal *kamui*, includes the skulls of certain *kamui* in animal form. These may be mammals, birds or turtles. The skulls are smoked, cleaned and partly wrapped in curled shavings (*inau kike*), which are also stuffed into the cranial cavity, eye sockets and mouth. The shavings must be cut from a fresh branch of willow, the tree of life, and Kamui Fuchi must be invoked to give efficacy to the *ramat* of the shavings. These objects are called *shiratki kamui*[1] and act as spirit protectors (*epungine kamui*). They may be hung in the house on the north wall or stored in boxes, and may be carried on a journey to give protection to the traveller. It is most important that they should not be contaminated by evil spirits. Should the householder or some elder have an ominous dream which throws suspicion on a *shiratki kamui* it must be dismantled and discarded. The same precaution is taken with other artificial objects, *inau* or effigies made to retain *ramat*. The bad omen is taken as a warning from Kamui Fuchi.

For *shiratki kamui* the skull of a good fox is favoured. This is useful for augury as well as protection. The lower jaw is carefully detached, Kamui Fuchi is invoked, and the skull is then placed on the head of an elder. Should it fall teeth uppermost when the head is inclined it means 'yes', otherwise 'no'. Many variants of this simple expedient are employed by Ainu. The libation and prayer stick, commonly spoken of by Europeans as a moustache-lifter, is full of *ramat* and is employed in the same manner.

In this district people are too much in awe of the eagle owl to use it as *shiratki kamui*, but two sea-birds, one large and the other small, both called *ibe-rusi chikap*, food-desire birds, are used. So

[1] In the Saru Basin, which was Munro's main field, Shiratki Kamui is said to be the deity of the albatross. The fox is called Chironup Kamui or Shitumbe Kamui.—H.W.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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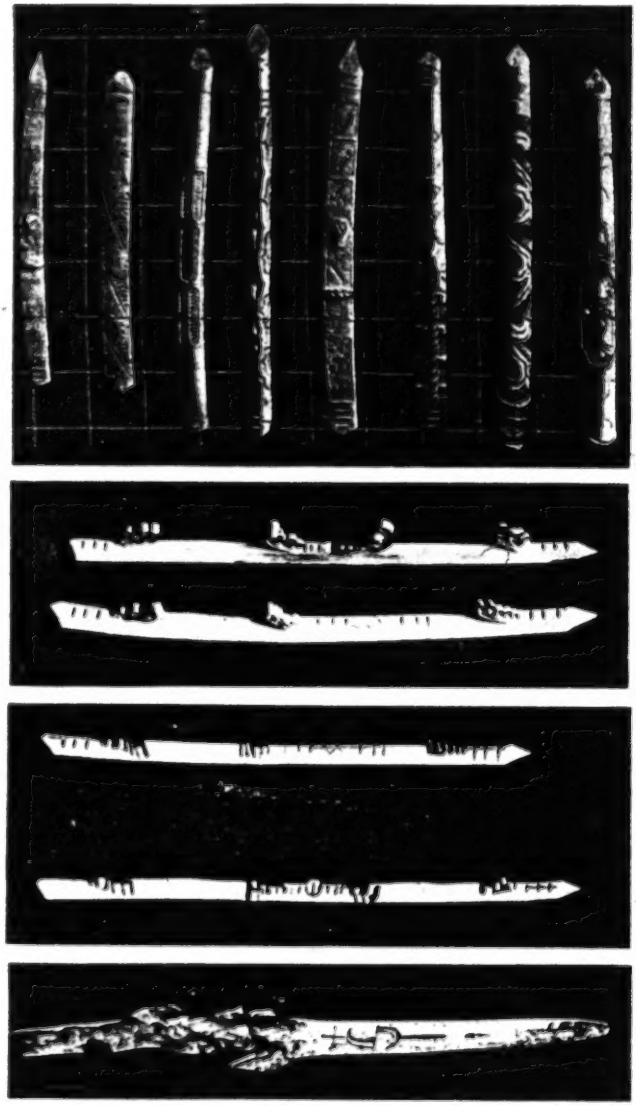

Fig. 1. Decorated *iku-bashui* in ordinary use.
Fig. 2. *Kike-ush-bashui*, used in *kamui iomande* ceremonies.
Fig. 3. Ditto, but turned to show ancestral marking (*ekashi itekpa*).
Fig. 4. *Iku-bashui* for Rep-un Kamui, showing his *itekpa*.

PLATE VI. PRAYER STICKS
OR LIBATION WANDS (IKU-BASHUI).

[p. 30,(F)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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415
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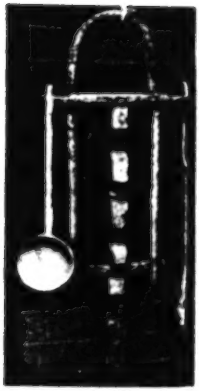

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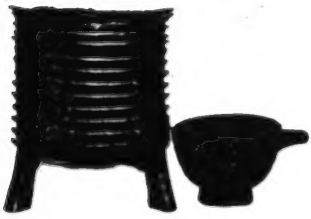

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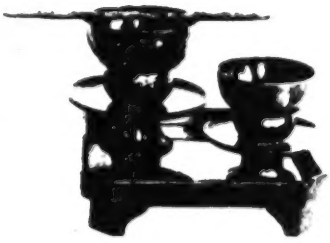

5.

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Fig. 1. Pot hook. Fig. 2. Household utensils. Fig. 3. Woman's necklace with pendant and earrings. Fig. 4. A *shintoko* and an old wooden vessel. Fig. 5. Tray with wine cups and a libation wand. Fig. 6. *Patchi*, bowl with lid.

PLATE XI. DOMESTIC OBJECTS.

[p. 30,(K)]

7:Munro & Seligman D. E-4 .5 (ca. 1900-1942) 1963
AB6 Ainu AB6

know enough to hazard an opinion on this subject. I know, however, that in certain village communities (*kotan*) they are, whether alone or in combination, held to indicate communal solidarity, if not common descent. Uesanash Ekashi, a reliable informant, tells me that the mode of tying *inau* to their stem (Pl. V, fig. 11) is a sign specific to certain male lines of descent.

Another class of objects which are believed to carry *ramat* calls for notice. I cannot say who first named them moustache-lifters, but it was one of those guesses, based on imperfect acquaintance, frequently repeated in popular writings. These are flattened wands about a foot long, usually decorated on one side and pointed at one end (Pl. VI, fig. 1). When laid horizontally over the drinking-cup (*tuki*), their proper resting position, and when the cup is held in the left hand and the wand in the right, it is sometimes used to keep the moustache out of the liquor. But that is far from being its real function.

In recent times they have become generally known as drinking-sticks (*ikubashui*), but they are really prayer-sticks, as I discovered many years ago. Sometimes they are used as libation-wands, as will be described later. When examining a collection of about forty specimens I noticed that nearly all had a mark like an arrowhead on the under surface of the pointed end. This indicated direction, and it is known to most elders as the tongue (*parumbe*). In the Ishikari region it is on the upper surface. When it is absent the pointed end of the stick perhaps represents the tongue. Certain lines and patterns at one or both ends may be degenerate eye motifs. A recent specimen, with its partly modern style of decoration, seems to show a revival of the eye motif on the misunderstanding that each line represented an eye.

At the Bear Festival the winged prayer-stick of willow (*kike-ush bashui*, Pl. VI, figs. 2 and 3) is tied to the great *inau* of Hash-inau-uk Kamui and remains there. Another is given to the head of the bear when it is erected with many *inau*, but this one is taken back to the house.

All elders consider the prayer-stick as a sacred object, a messenger of prayer to, and especially from, Kamui Fuchi, and firmly believe that it carries *ramat* in an exceptional degree, while some regard it as ranking with the auxiliary *kamui*. At the same time it is a libation-wand, and with it drops of the sacred brew were formerly transmitted to the *kamui* and the *inau* dedicated to them.

2: Schrenck--618 E-5 (1854-1856) 1881-1895 RX2 Gilyak
Ainu 486

/412 cont./

302
171
177
[113]

1. (cont.) der Russ. Geogr. Gesellsch. /Historical Report on the Progress of the Physical Section of the Expedition of the Russian Geographical Society/" (Beiträge zur Kenntn. des Russ. Reiches, Vol. XXV, p. 65).

[184] east coast north of Ussuro, near Esturi, etc. (2), where there are

2. Mitsul', Ocherk" ostr. Sakhalina, St. Petersburg, 1873, p. 129.

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177
648

no Gilyak at all. This is not merely a consequence of the Gilyak influence upon the Ainu, as in some pieces of their clothing and elsewhere, but an act of political manifestation: as a sign that they have emancipated themselves from the rule of the Japanese and henceforth want to have nothing to do with them, they adopt the hair style of their neighbors who remained untouched by the Japanese yoke, one which they (as I suspect) -- and perhaps the tradition of it has been preserved among them -- even had themselves before they submitted to this yoke. Hence the Ainu regard the braid hanging down the neck as a symbol of freedom

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and independence from the Japanese. By the way, the pressure exerted by the latter on the Ainu regarding the hair style was limited to the head hair, but they did not have to cut off the beard, and, as is well known, it is extremely heavy among them, on account of which, as the Jesuit missionaries of old report (3), some of them carry a special little stick with them,

[113]

3. For instance, Father Aloisius Froes in a letter dated 1565; see Siebold, Aardr. en volkenkund. toelicht., etc., p. 93. Cf. also Schmidt, "Histor. Bericht," etc., p. 93.

A 302 199 413

/412 cont./ with which they lift the mustache while drinking, an instrument that the other tribes on Sakhalin and in the Amur region, with less heavy or scanty beards, do not need.

Gi 302 171 Gi [184]

The Ainu experience with the Japanese in regard to their hair style is similar to that of the peoples living on the mainland from the Olcha upstream along the Amur and its tributaries with the Chinese. The Samagir on the Gorin and the Goldi differ sharply from their related neighbors, the Negda and the Olcha, with respect to their hair style: on the whole front of the head, from temple to temple, the hair is shaved off or cut short, and the rest is plaited into a braid hanging down the back (see Pl. III). This hair style is so common among them that it is even found on the Goldi living dispersed among the Olcha. As is well known, however, this is also the present hair style of the Chinese. In ancient times, however, the Chinese did not shave the hair on the front of the head, but let it grow all over and treated it with great care by gathering it together at the crown, tying it with a strip of cloth or a ribbon, decorating it with gold wire, etc. Indeed, it is said that at the time of the Han Dynasty (179-155 B.C.) one form of punishment for a crime was to shave off the culprit's /413/ head hair (1). Only after the presently ruling Manchu

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1. Pauthier, Chine moderne ou descript. hist., géogr. et littér. de ce vaste emp., Part II, Paris, 1843 (L'Univers), p. 231.

dynasty ascended the Chinese throne did a governmental edict require the present hair style of Manchu type -- a measure which frequently encountered the most violent resistance, produced uprisings and rebellions, and in part could be carried out only by the force of arms (2). The peoples of the Amur region under

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M 113 302 648 171 656

2. Neuhof, Die Gesandtsch. der Ost-Indisch. Gesellsch. in den verein. Niederländ. an den Tartar. Cham u. nunmehr auch Sinisch. Kaiser /The Embassy of the East Indies Company in the Territories of the Netherlands to the Khan of

/736 cont./

796 708 171 fastened on with them and in part to them are also used for decoration during the bear festival, according to Scheube, in order to express through their evergreen and nonperishable condition the wish that the dead bear may live again. In the north of Sakhalin and in the Amur region, where there is no bamboo, we saw the Gilyak use the likewise evergreen cedar and fir branches for the same purpose of decoration and also toss these into the fire dedicated to the bear, in order to evoke its good will by the smoke and fragrance produced by buring them and to express to it or its manes, if not the wish for a reawakening of life, at any rate their respect and veneration.

796 231 According to Mamia Rinsô (5), among the Ainu of Sakhalin

5. Siebold, Nippon, VII, p. 189.

another festival precedes the bear festival proper, and at it, if the bear is two or three years old, its eyeteeth are blunted so that it cannot wound anybody with its bite. For this, /737/ after it [413] has been lifted from its cage by means of a noose, its feet are tied to poles so that it cannot jump, and the points of the eyeteeth removed with a saw-like instrument made by them themselves. [171] The more courageous, bolder, and, in dealing with the bear, more experienced and probably also more skilled Gilyak scorn doing this and, on the contrary, regard being wounded by a bear, which not infrequently happens among them, as the greatest of honors.

796 782 At the bear festival proper, ending with the killing and eating of the bear, before putting a hand on it the Ainu offer a libation, first the men and then the bear's wet-nurse and several older women, in the house to the god of fire in front of the hearth decorated with an inau and then to the house god in the corner dedicated to him. This is done by lifting a sake-filled cup to the forehead with the left hand and with the right dipping a small flat stick pointed at one end, which was lying across the cup, into the liquid and letting a few drops fall to the ground or, before the god of fire, into it itself, and then moving the stick back and forth